Historical Bronzes

by
Fernando Andrea

Table of Contents

FERNANDO ANDREA **5**

BRONZE-01 “General Custer (Son of the Morning Star)”..... **6**

P.BRONZE-01 “General Custer Polychromed Bronze”..... **10**

BRONZE-02 “Lawrence of Arabia”..... **12**

BRONZE-03 “Chasseur de la Garde” **16**

BRONZE-04 “Napoléon à Fontainebleau” **20**

BRONZE-04S “Napoléon à Fontainebleau (small)”..... **24**

BRONZE-05 “Le Capitaine, 1805”..... ..... **26**

BRONZE-06 “Banner”..... ..... **30**

P.BRONZE-06 “Banner Polychromed Bronze”.... ..... **33**

BRONZE-07 “Le Roi Soleil, 1701”..... ..... **34**

BRONZE-08 “Officier d’Artillerien de la Garde Impériale, 1809” **38**

NEWS **42**

WORKSHOP **44**

Fernando Andrea

He was born in Madrid, Spain, in 1961 and received his early education at the religious school of “Hermanos Menesianos” in the same city. In the 80’s he was trained as a merchant navy officer, serving for a year.

Fernando is the third of four brothers. Fascinated with art in general and small figures in particular, he produced his first sculpture being sixteen years old, following the steps of his elder brother with whom he shared a passion for art.

Introduced very young in the world of arts, he has been working and studying in a multitude of workshops, where his talent and experience as a sculptor has been forged. He is well known since 1983 as one of the foremost designer s of small size sculptures and highly praised by connoisseurs and collectors.

Fernando is also an accomplished musician and an excellent drawer.
As a master artist at the Andrea studios, he has met many famous sculptors as Sergio Blanco, Juan Munoz , Eva Riquelme an others ; involved all over the years in different sculpting projects.

His outstanding work benefits from his deep historical knowledge, derived from many years of dedicated reading and investigation so as an obsession for accuracy and detail achieved through long and painstaking sculpting sessions.

His sculptures are designed to bring the viewer “inside” and “around” the piece, stressing in psychological and atmospherics aspects able to provoke a subtle but deep emotional response.

His portrait of G.A. Custer has been highly praised among American collectors.

Son of the Morning Star

BRONZE-01

Limited Edition

~20 copies~

1/6 Scale
44 x 19 x 42 cm - 11 kg
17.3 x 7.5 x 16.5 inch - 24.3 lb
Mongoy base included

General George Armstrong Custer Sculpture
by Fernando Andrea

Instantly recognizable as one of the top Wild West personalities, George A. Custer's fame spread all throughout the world immediately upon his death, becoming an indispensable icon to popular culture. Controversial and heavily manipulated one way and then another, Custer's figure has managed to survive as a solid romantic character amidst a myriad of pictorial and sculptural renditions that only rarely qualified as true fine art.

After the Civil War, Custer was dispatched to the west to fight in the Indian Wars. His disastrous final battle overshadowed his prior achievements. Custer and all the men with him were killed at the Battle of the Little Bighorn in 1876, fighting against a coalition of Native American tribes in a battle that has come to be popularly known in American history as "Custer's Last Stand."

The battle, which occurred on June 25 and 26, 1876 near the Little Bighorn River in eastern Montana Territory, was the most prominent action of the Great Sioux War of 1876.

Now, for the first time since his death General Custer has been depicted exactly as he appeared the last day of his life on June 25th 1876 by the Spanish artist Fernando Andrea after many years of exhaustive research.

Mounted on his faithful steed Vic; wearing his famous buckskins; and arms with his signature weapons correct in every detail even down to the Santa Anna spurs; that he wore on that fatal day: all is in this outstanding masterpiece work.

Painting by C. Gómez, 2010

Polychromed Bronze

P.BRONZE-01

Sculpture of The General Custer, Hand Painted

Beginning in the Renaissance, bronzes were finished with an essentially monochromatic patination; this bronze treatment is still prevalent today. Notwithstanding, most ancient sculptures were polychromatic. Following the Barbarian invasion, many polychrome bronze and marble sculptures were lost, only to be discovered many centuries later when the paint had almost completely disappeared, allowing corrosion and oxidation to take place. This process could be rightly defined as "natural patination." This finish would be soon be imitated by the artists of the 15th and 17th centuries. Even though today's polychrome bronzes do not really enjoy the affection of most artists and collectors – they tend to prefer the traditional monochrome patination – there are always exceptions to the rule. Such is the case of some great Western artists, like Charlie Russell and more recently Harry Jackson, both of whom are fond of having color associated with their bronzes. Embracing this colorful trend, Fernando Andrea has created an impressive polychrome version of "Son of the Morning Star," a remarkable rendition of General George A. Custer at the Battle of the Little Big Horn.

Lawrence of Arabia

BRONZE-02

Limited Edition

~20 copies~

1/6 Scale
48 x 20 x 44 cm - 21 kg
18.9 x 7.8 x 17.3 inch - 46.3 lb
Mongoy base included

Thomas Edward Lawrence Sculpture
by Fernando Andrea

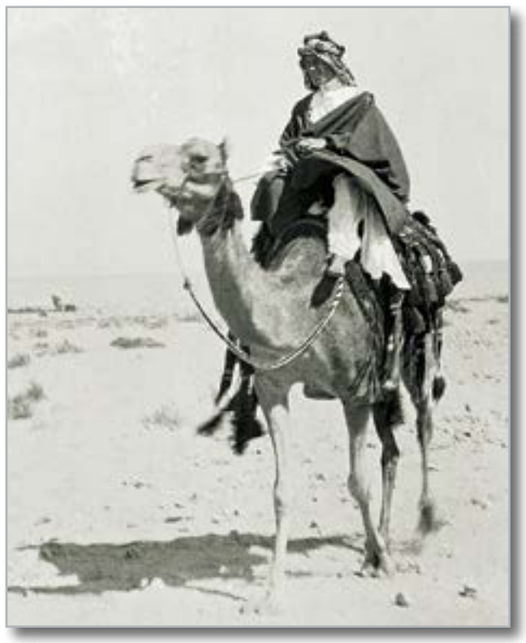
T. E. Lawrence was always fascinated by how artists would portray him. He admired the artists Augustus John, William Orpen and Eric Kennington. Lawrence was a willing sitter for their portraits, at times donning Arab robes and later in his life, his Royal Air Force uniform. Some of these portraits now are in the leading collections of English museums.

Since Lawrence's death in 1935, artists have continued to try and capture the character and essence of this fascinating individual. He has been the subject of bronze busts, standing portrait figures, porcelain statues and toy soldiers.

The Spanish artist Fernando Andrea has created a realistic impression of Lawrence on campaign, wearing full Arab robes and mounted on his camel.

Mr. Andrea is a leading small scale sculptor whose work is well known and sought by collectors from around the world. He sculpts in a realistic style with a painstaking attention to historically accurate detail. This bronze sculpture portrays Lawrence wearing his Arab robes and dagger. His abayeh is flowing in the wind as he adjusts his keffiyah tightly around his face. His camel's woven saddlebags are captured exactly. Numerous tassels are swaying, emphasizing a gentle movement. And finally and most importantly, Lawrence himself is shown with a remarkable likeness.

This bronze is an outstanding piece of sculpture. Cast in the traditional lost wax bronze method in a very limited number, the sculpture would be a centerpiece of many collections. Fernando Andrea's bronze is a very welcome addition to the continuing legacy of Lawrence portraiture.



Lawrence on Campaign, 1918

Chasseur de la Garde

BRONZE-03

Limited Edition

-20 copies-

1/6 Scale
51 x 26 x 44 cm - 13 kg
20.1 x 10.2 x 17.3 inch - 28.6 lb
Mongoy base included

Lieutenant Alexandre Dieudonne Sculpture
by Fernando Andrea

Théodore Géricault (1791-1824) surely needs no further introduction to readers familiar with the history of art, and especially to those interested in the Napoleonic era. In fact, Géricault's famous canvas of this Officier a Chéval de la Garde could be regarded as the epitome of the flamboyant cavaliers of the Imperial wars.

This work was the first painting ever presented by Géricault at the Salon of 1812, and it is a masterly composition perfectly reflecting the grandeur of a fascinating time. The magnificent equestrian portrait depicts Alexandre Dieudonné (a friend of the painter, serving at the time as a lieutenant in this legendary regiment), looking backward and ready to order a charge in the heat of the battle.

It has been observed that a certain premonitory feeling of defeat is present in the rider's countenance. In fact, some months after the painting was finished, the invasion of Russia turned into a terrible disaster and even Dieudonné - then 34 - was missing somewhere in the endless snowy fields.
Now Fernando Andrea has recreated the famous canvas in an outstanding bronze developed after careful study of the original image. Andrea's complex casting and masterful sculpting honor Géricault (not surprisingly, a favorite painter of his) and this romantic period of history.

Painting by Théodore Géricault, 1812

Napoleon à Fontainebleau

BRONZE-04

Limited Edition

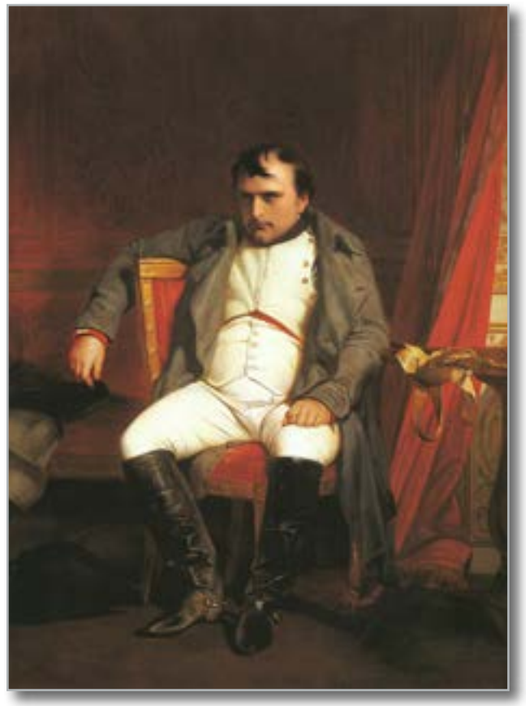
~20 copies~

1/6 Scale
23,5 x 22 x 17,3 cm- 4,5Kg
9.3 x 8.6 x 6.7 inch - 9.9lb
Mongoy base included

Napoléon à Fontainebleau Sculpture
by Fernando Andrea

The importance of Napoleon Bonaparte´s role in European history is evident, and needs no further remarks. This famous and controversial character has produced an immense iconography.

Among the thousands of pictorial representations of Napoleon there is the famous painting by Delaroche depicting him in 1814 at the time of his first abdication. Here the Emperor appears in an unusual pose, deeply concerned by the surrounding circumstances. The extraordinary attention to detail displayed in this Delaroche's painting is now represented in sculpture. Delaroche's work has been very closely studied by Fernando Andrea to produce a stunning three-dimensional version of the famous canvas.



Painting by Paul Delaroche, 1845

Napoleon à Fontainebleau

BRONZE-04S

There is a smaller version of the sculpture “Napoléon à Fontainebleu”.

1/10 Scale
14,5 x 11,5 x 14,5 cm- 2Kg
5.7 x 4.52 x 5.7 inch - 4.4lb
Marble base included

Le Capitaine,1805

BRONZE-05

Limited Edition

-20 copies-

1/6 Scale
17 x 39 x 11 cm - 3,6 kg
6.69 x 15.35 x 6.49 inch - 14.9 lb
Mongoy base included

Le Capitaine, 1805 Sculpture
by Fernando Andrea

By closely following a Detaille's illustration of a French captain of Hussars in 1805, this outstanding work by Fernando Andrea fully captures the extraordinary regalia and panache of the legendary light cavalry troops that rode during the Napoleonic wars.

Originally a Hungarian cavalry force which history goes back to the 15th century, hussar regiments were gradually and extensively introduced in most European armies by the middle of the 18th; reaching the peak of its glorious career at the time of Frederick the Great and later with Napoleon.

These dashing cavaliers sported their flamboyant uniforms in many battles, riding spirited steeds and setting an indelible example of bravery and loyalty in the course of so many Napoleonic battles resounding still today in the collective imagination: Marengo (1800), Austerlitz (1805), Jena (1806), Borodino (1812)… Or Waterloo (1815).

In fact, their dress was so successful, that many bodies of volunteers, raised during the first days of the Republic, wore Hussar-style uniforms immediately recognizable by their bear fur colbacks; the dolman and pelisse decorated with tresses; the breeches and boots 'a la Hongroise' or the lethal curved blades of their sabres.

Andrea's masterful rendition of this 'Capitaine' is a highly detailed recreation of the appearance of one of these hussar officers around 1805 at its best…

Drawing by Édouard Detaille, 1805

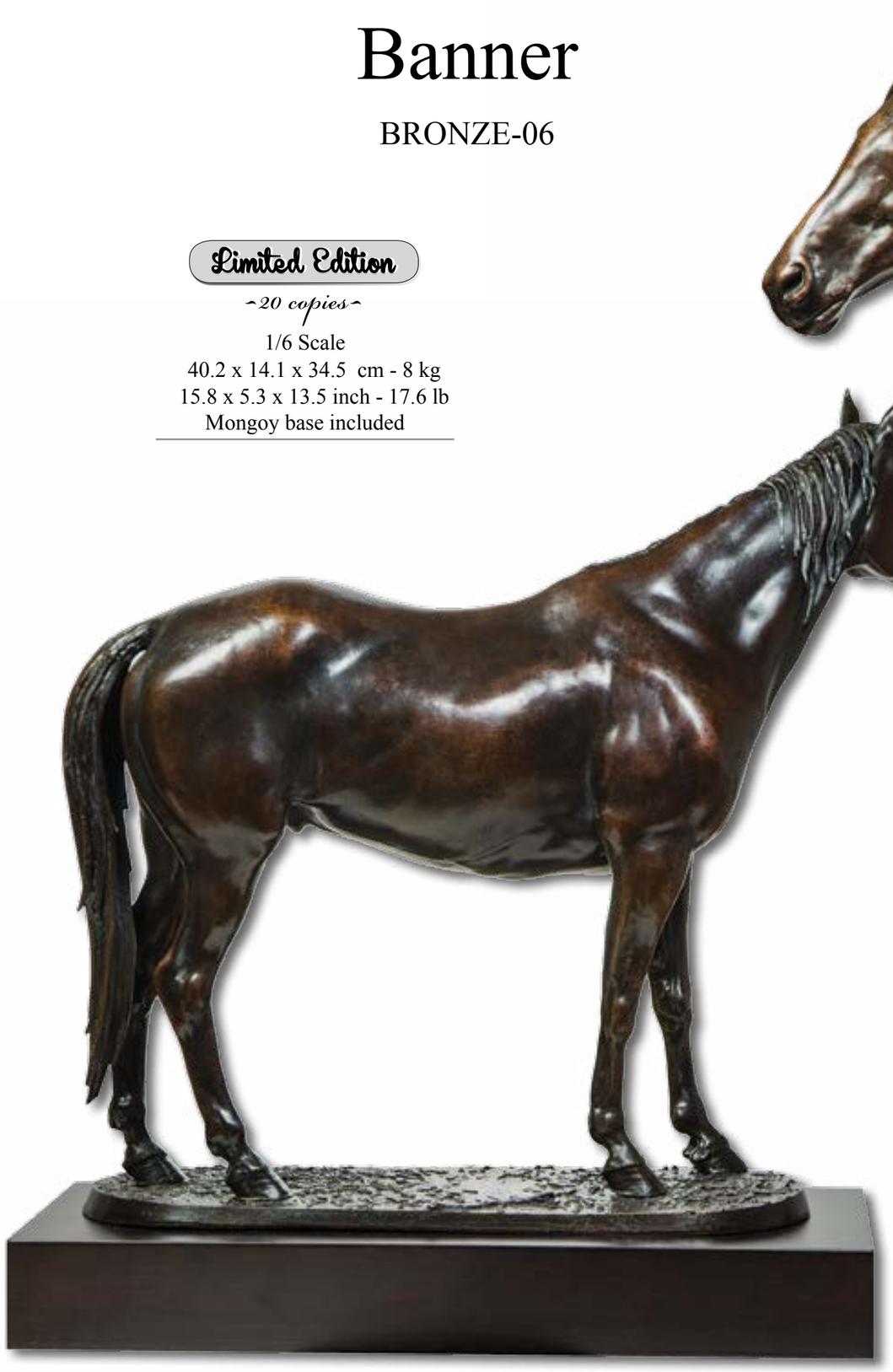
Banner

BRONZE-06

Limited Edition

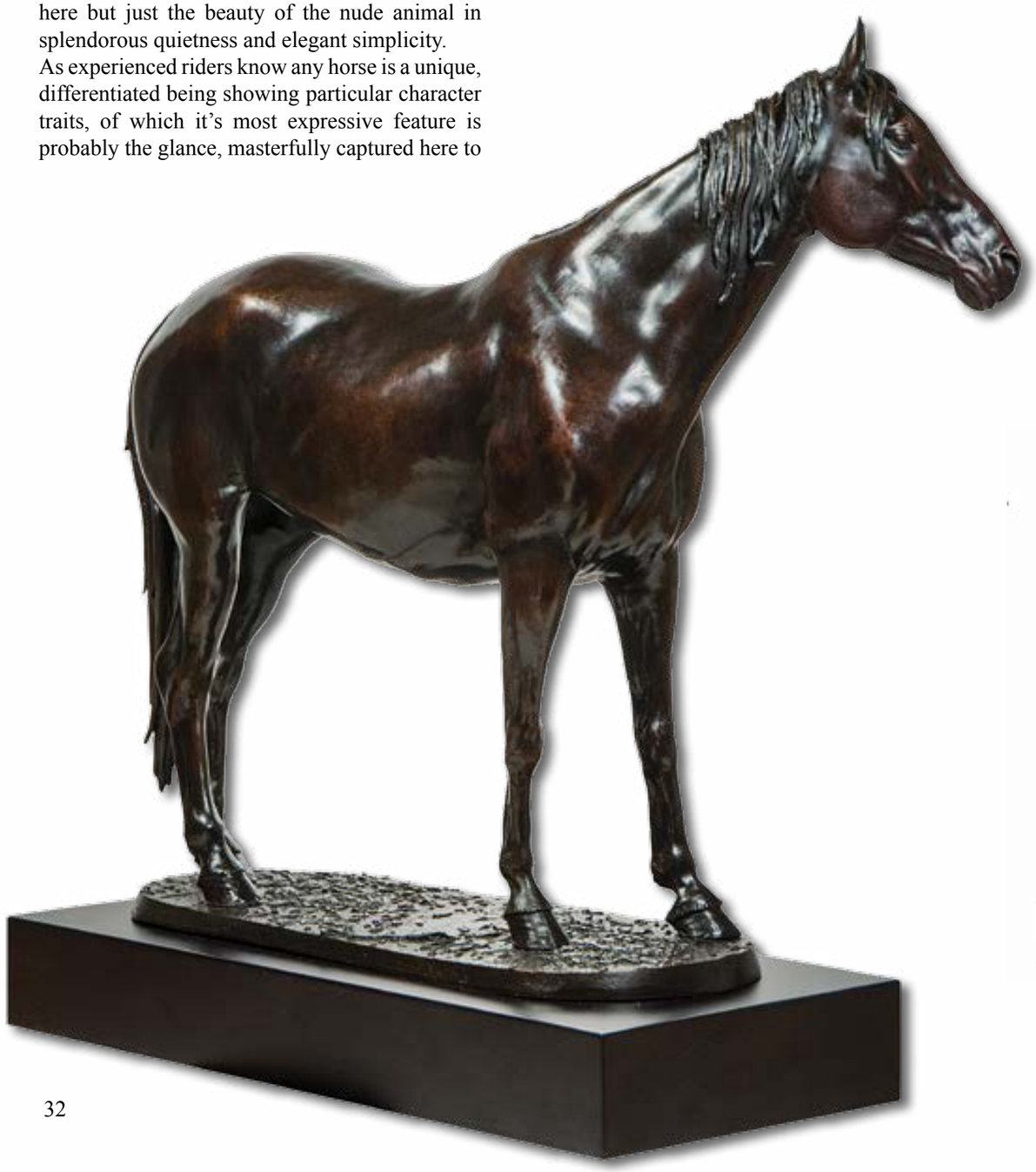
~20 copies~

1/6 Scale
40.2 x 14.1 x 34.5 cm - 8 kg
15.8 x 5.3 x 13.5 inch - 17.6 lb
Mongoy base included



Banner Sculpture
by Fernando Andrea

Banner is a red roan blanket appaloosa born in 2000 and a remarkable noble horse that served Fernando Andrea to create this striking rendition of a standing horse in the style of traditional animal sculptures. Unlike other equestrian pieces released by Historical Bronzes, there is no rider here but just the beauty of the nude animal in splendorous quietness and elegant simplicity.
As experienced riders know any horse is a unique, differentiated being showing particular character traits, of which it's most expressive feature is probably the glance, masterfully captured here to produce not just the sculpture of a generic animal, but the real portrait of a particular mount now 19 years old: an "old timer" born in the USA and seasoned all trough a long life of adventurous riding across many different sceneries; including some western movies…



Polychromed Bronze

P.BRONZE-06

Le Roi Soleil, 1701

BRONZE-07

Limited Edition

-20 copies-

1/6 Scale
34.9 x 24.9 x 31.2 cm - 7.7 kg
13.7 x 9.8x 12.28 inch - 16.9 lb
Mongoy base included

Le Roi Solei, 1701 Sculpture
by Fernando Andrea

In 1701 Hyacinthe Rigaud executed the famous portrait of Louis XIV that eventually would arguably become the most recognisable icon for the royal absolutism then prevalent in most European countries.

The king, then 63 years old, appears here in full coronation regalia but uncrowned; with the hand of justice lying on a stool, the sceptre of his grandfather Henry IV upside down, the Charlemagne's sword upon his side and the Order of the Holy Spirit necklace around his chest.

He is dressing a splendid coronation robe decorated with golden fleurs-de-lis and matching court garments. An enormous wig and high heeled shoes compensates his short height (165cm) while (following the king's suggestion) the robe appears draped over his shoulder opened enough as to show his legs dressed in tight silk stockings held by precious gathers as Louis, having being a ballet dancer in his youth, prided himself on his dancer's legs.

This is the portrait of an arrogant aging man, as revealed by his face features in striking contrast with the flamboyant attire and decoration and despite Rigaud's mastery to suggest a vigorous man.

By closely studying Rigaud's painting and complementary iconography Fernando Andrea has finally created this stunning three-dimensional version of the famous painting.

Painting by Hyacinthe Rigaud, 1701

Officier d'Artillerie de la Garde Impériale

BRONZE-08

Limited Edition

20 copies

1/6 Scale
51,1 x 17.3 x 38.4 cm - 14 kg
20.1 x 6.8 x 15.1 inch - 30.8 lb
Mongoy base included

Officier d'Artillerie à Cheval de la Garde, 1809
by Fernando Andrea

Frederick the Great was the man who first came up with the idea of providing his armies with horse artillery units that could cover cavalry charges with its fire. Horse artillery could react more rapidly than foot artillery, given the ever changing situations of a battlefield, and it was an authentic innovation in the art of war. French officers who observed such innovation, decided to copy it and, in 1792, the first horse artillery batteries were set up in the French army.

Horse artillery was normally positioned where it had freedom of movement in any direction. Its primary task was to open a breach in the enemy lines through which both infantry and cavalry could break through. When the enemy advanced in line, the horse artillery fired on the flanks to cause the maximum possible damage on the deployment of troops. A combined attack using infantry, artillery and cavalry was extremely effective.

When cavalry threatened, the enemy infantry formed squares which then became an easy target for artillery that was well protected, in its turn, by its own infantry.

Inspiration for this extraordinary sculpture was taken from a beautiful watercolor by the great military illustrator Lucien Rousselot. This young lieutenant is depicted here by Fernando Andrea proudly riding his loyal steed and sporting a striking "petite tenue" or service dress uniform sculpted with painstaking attention to detail.

Watercolor by Lucien Rousselot, 1809

NEWS

Antik Passion Fair in Madrid
20/03/2019

Come visit us at the stand 7B25 From March 30th to April 7th (free entrance on Tuesday).

Art Fair in Madrid
09/10/2018

Our collection will be display at the booth of “Ediciones Escultura Historica”.

Art Fair in Madrid
15/10/2017

Our bronzes will be at the booth of “Ediciones Escultura Historica”.

Fernando Andrea on Fine Art America
15/02/2017

Come to see our collection.

Antik Passion Fair in Madrid
05/03/2016

Our bronzes will be at the stand of “Ediciones Escultura Historica”.

Fernando Andrea on Saatchi Art
15/02/2016

Come to see our collection.

The advertiser in themagazine DESPERTA FERRO
02/08/2013

Take a closer look of the collection in the magazine DESPERTA FERRO n°5 (History).

Parution of the collection in the magazine DESPERTA FERRO.
01/08/2013

If you already bought the magazine DESPERTA FERRO n°5 (History) you will find us page 25, other wise go to your shop to suscribe it.

The n°4/20 of the bronze T.E. Lawrence is made.
24/07/2013

With a very nice brown “patina” the number 4 of the bronze T.E. Lawrence is finnaly ready.

The certificate of Anthenticity.
12/07/2013

Our studio just finished the new design of the certificate of Authenticity, unique for each bronze.

Exhibition of the collection at “Le Louvre des antiquaires”.
05/06/2013

Now you can follow Fernando Andrea on Twitter and never miss a new release.
Follow us.

The presentation of the Collection.
02/06/2013

This week end our agent was presenting the collection in front of 2000 spectators. A video is coming soon.

The release of the new catalogue.
25/05/2013

This week end our agent was presenting the collection in front of 2000 spectators. A video is coming soon.

WORKSHOP

INTRODUCTION:

The ancient lost-wax process.

The origins of the lost-wax process of metal casting are lost in the ancient past more than four thousand years ago, but bronzes today are cast using the very same process. The high cost of a bronze sculpture is due to the many hours of hands-on-labor involved and the complexity of the process to cast a single bronze.

Negative and positive forms.

There are six basic stages in bronze casting turning around the concepts of positive and negative forms. A positive form is the original model such as it has been created by the artist. A negative form is the impression left by this original sculpture when a mold is created holding the sculpture inside.

STAGE 1:

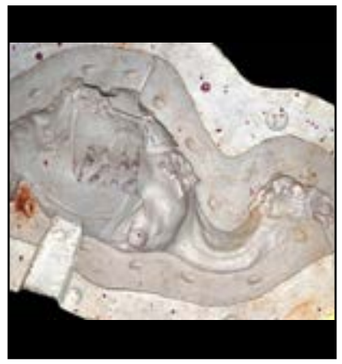
Original sculpture.

The original sculpture, or first positive, is finished in resin and putty.

STAGE 2:

Negative mold.

A mold is made of the original piece by coating it with silicone in successive layers held by a plaster countermold. These “Historical Bronzes” require many different molds for each of the many parts composing the entire sculpture.
Once the silicone is cured the first negative is ready and the original positive is removed.



STAGE 3:

Casting a wax hollow copy.

Molten wax is poured into the mold and then the interior walls of the mold are coated evenly.
Three or more layers of wax are carefully given till get consistent thickness. Once the wax become solid again the hollow copy is removed from the mold. This is the second positive. Wax is closely supervised and any noticeable flaw corrected. In addition some texture or special effects may be introduced at this stage. Each bronze in the edition comes from an individual hollow wax copy cast from the same mold. That means that for a series of 20 bronzes, 20 wax positives must be prepared.

STAGE 4:

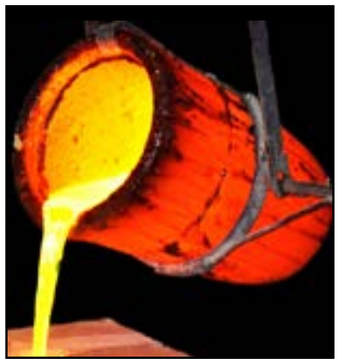
Pour engineering.

The wax replica, or second positive is fixed now for the bronze pour with wax rods or sprues through which the molten metal will run into the mold cavities.
In addition air vents to release trapped air when the metal is poured are also attached to the wax copy.
Next a ceramic covering is applied in successive layers to each wax positive by dipping it into a special mixture.
This ceramic covering is the second negative.

STAGE 5:

Wax is molted and bronze poured.

After the ceramic covering is completely dry, the piece is kilned at 980º C. becoming very hard, while the wax melts and pours out of the ceramic mould. Hence the term “lost wax”.
The now empty mold or second negative is filled with molted bronze poured at 1200ºC. The result is the final bronze copy of the original sculpture, or third positive.



STAGE 6:

Cool & Finishing.

Once the bronze has cooled down the ceramic covering is broken away revealing the bronze casting. Sprues are cut off, and the castings are sand blasted and refinished through many hours of intensive work.
Then all parts that were cast separately are welded back together, and their joints ground. The final step is the patina applied by brushing or spraying various chemicals onto the metal with or without heat.
Different chemicals are used to create a variety of colors. Some times tempera paints are also used.

STAGE 7:

Patina & Signature.

The final step is the patina applied by brushing or spraying various chemicals onto the metal with or without heat.
Different chemicals are used to create a variety of colors. Some times tempera paints are also used.
Then comes the signature of the artist F.Andrea.

Historical Bronzes

by Fernando Andrea

Fernando Andrea's work stands perfectly in line with the late 19th century historical bronzes in which historical accuracy and artistic mastery blend together to produce outstanding works of art. They are lost- wax castings made in the traditional 1/6 scale, much favored by the great masters of the past.

Fernando's works require long months of painstaking work, and considerable thought is given to any new project before making a decision but, in all probability, upcoming pieces will be more period cavalrymen on horseback...

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